

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 55.—No. 22.

SATURDAY, JUNE 2, 1877.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE, HAYMARKET.

Third performance of "Robert le Diable."

THIS EVENING (SATURDAY), June 2, will be performed
MEYERBEER'S Grand Romantic Opera, "ROBERT LE DIABLE."
(The scenery by Messrs Grieve & Son and Messrs Fox). Roberto, Signor Fancelli; Bertram, Signor Foli; Ramboldo, Signor Rinaldini; Alberto, M. Gonnat; Araldo, Signor Grazzi; Un Prêtre, Signor Brocolini; Elena, Mdmé Ratti Lanzer; Isabella, Mdlle Alwina Valleria; and Alice, Mdlle Caroline Salla. Director of the Music and Conductor—Sir MICHAEL COSTA. Notice—On the above occasion the doors will open at Half-past Seven, and the Opera commence at Eight o'clock precisely.

Next Week there will be Five Performances.—Extra Night.

On MONDAY next, June 4, GOUNOD'S Opera, "FAUST." (The whole of the scenery designed and painted by Mr W. Telbin.) Faust, Signor Gillandi; Mephistophiles, M. Faure; Valentin, Signor del Puente; Wagner, Signor Franceschi; Siebel, Mdlle Macvitz; Martha, Mdmé Lablache; and Margherita, Mdmé Christine Nilsson.

On TUESDAY next, June 5 (for the first time this season), VERDI'S Opera, "RIGOLETTO." Il Duca, Signor Talbo (his first appearance); Rigoletto, Signor Galassi (his first appearance this season); Sparafucile, Signor Brocolini; Montecarlo, M. Gonnat; Marullo, Signor Zoholi; Borsa, Signor Rinaldini; Ceprano, Signor Fallar; Usciere, Signor Grazzi; La Contessa, Mdlle Filomena; Maddalena, Mdmé Trebelli-Bettini; Giovanni, Mdlle Robiati; and Glida, Mdlle Alwina Valleria.

Extra Night.

On THURSDAY next, June 7, DONIZETTI'S Opera, "LUCIA DI LAMMERMOOR." Edgardo, Signor Fancelli; Enrico Aston, Signor Rota; and Lucia, Mdlle Emilia Chionini (her second appearance).

Extra Night.

On FRIDAY next, June 8, a favourite opera, in which Mdmé Christine Nilsson and M. Faure will appear.

On SATURDAY next, June 9 (for the last time this season), VERDI'S Opera, "UN BALLO IN MASCHERA." Riccardo, Signor Fancelli; Renato, Signor Rota; Oscar, Mdlle Mila Rodani; Ulrica, Mdmé Lablache; and Analia, Mdlle Caroline Salla (her seventh appearance).

The doors will open at Eight; the Opera will commence at Half-past Eight o'clock (except on the occasion mentioned above).
Stalls, 25s.; Dress Circle, 15s.; Amphitheatre Stalls (first two rows), 10s. 6d., Other Rows, 7s. 6d.; Gallery Stalls, 5s.; Gallery, 2s. 6d.

Places may be obtained of Mr Bailey, at the Box-Office of Her Majesty's Theatre, under the portico of the Opera-house, Haymarket, which is open daily from Ten till Five.

ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.

Under the immediate Patronage of
Her Most Gracious Majesty the QUEEN and the Royal Family.

President—The Right Hon. The Earl of DUDLEY.

Principal—Professor MACFARREN. Mus. Doc., Cantab.

The next STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at this INSTITUTION, (in the new Concert-room), on SATURDAY Evening, the 9th inst., at Eight o'clock, when (by desire) Mr HENRY SMART'S Cantata, "THE FISHERMAIDENS," will be repeated. Conductor—Mr WALTER MACFARREN. Tickets, which may be purchased at the doors, Balcony, 2s. 6d.; and Stalls, 5s. each.

The next ORCHESTRAL CONCERT will take place on WEDNESDAY Evening, the 20th inst., instead of the 27th. Tickets already issued for the 27th, will be available on the 20th.

By order,
Royal Academy of Music, Tenterden Street,
Hanover Square, London.

JOHN GILL, Secretary.

UNDER the immediate PATRONAGE of

H.R.H. the Prince of WALES, K.G., and

H.R.H. Princess CHRISTIAN.

HANDEL'S Oratorio, "HERCULES," ST JAMES'S HALL, FRIDAY Evening next, June 8, at Eight o'clock. Dramatis personæ—Mrs Osgood, Miss Robertson, Mdmé Patey; Mr Edward Lloyd, Mr Patey, and Mr Santley, Members of the Guild of Amateur Musicians, and Members of Mr Henry Leslie's Choir as Chorus. Band of eminent Professors. Organ—Mr John C. Ward. Pianoforte—Mr J. G. Calcott. Conductor—Mr Henry Leslie. Tickets, 10s. 6d., 8s., 3s., and 2s., at Austin's Ticket Office, St James's Hall, and all Libraries and Music Publishers.

ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (SATURDAY), June 2, will be performed
"FRA DIAVOLO." Mdlles Zaré Thalberg and Ghiotti. Conductor—Signor BRIGNANI.

Next Week there will be Six Performances.

On MONDAY next, June 4 (first time this Season), "AIDA." Mdmé Adalina Patti.

On TUESDAY next, June 5 (first time this Season), "LINDA DI CHAMOUNI." Mdmé Albani and Syrenberg.

On WEDNESDAY next, June 6, "LES HUGUENOTS." Mdmé D'Angeri and Marimon.

On THURSDAY next, June 7, "GUGLIELMO TELL."

On FRIDAY next, June 8, "I PURITANI." Elvira, Mdlle Albani.

On SATURDAY next, June 9 (second time this season), "L'ETOLE DU NORD." Caterina, Mdmé Adalina Patti.

The Opera commences at Half-past Eight.
The Box Office under the portico of the theatre is open from Ten till Five.
Pit tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

CRYSTAL PALACE.—RUBINSTEIN CONCERT.

MONDAY, June 4, at Three o'clock. Rubinstein's last appearance in England this Season. The programme will consist of: Symphonie Dramatique, No. 4, in D minor (Rubinstein), first time of performance at the Crystal Palace; Duet for soprano and baritone, from the opera of *The Maccabees* (Rubinstein), first time of performance in England; Concerto for pianoforte and orchestra, No. 4, in G (Beethoven) (Pianist—Herr Anton Rubinstein); Vocal pieces by different composers; Solos for pianoforte, by Schubert, Chopin, or other celebrated composers (Pianist—Herr Anton Rubinstein); Ballet Music, from *Francoeur* (Rubinstein). Vocalists—Mdmé Lemmens-Sherrington and Herr Henschel. Herr Anton Rubinstein will conduct his own compositions. Conductor—Mr SEAST MANN. Admission to Concert-room, One Shilling; or by Reserved Seat tickets, now on sale, price 5s., 3s. 6d., and 2s. 6d., at the Ticket-office.

CRYSTAL PALACE.—SIXTH TRIENNIAL HANDEL

FESTIVAL.	
FRIDAY, June 22	... GRAND FULL REHEARSAL.
MONDAY, June 25	... MESSIAH.
WEDNESDAY, June 27	... SELECTION.
FRIDAY, June 29	... ISRAEL IN EGYPT.

Principal Vocalists:
Mdmé ADELINA PATTI
and
Mdlle ALBANI.
Mdmé LEMMENS-SHERRINGTON
and
Mdmé EDITH WYNNE.

Mdmé PATEY.
Mr VERNON RIGBY.
Mr EDWARD LLOYD.
Mr CUMMINGS.

Signor FOLI.
Herr HENSCHEL.
Mr SANTLEY.

Solo Organ—Mr Best. Organist—Mr Willing.
Conductor—Sir MICHAEL COSTA.

Sets of Tickets for the Festival may be had at the Crystal Palace and at Exeter Hall.

Prices of Sets (including admission): Central Area, Three Guineas and Two and a Half Guineas; Galleries, Two and a Half Guineas and Two Guineas.

Tickets for the Rehearsal Day: Stalls (exclusive of admission), 7s. 6d. and 5s.

Admission Tickets, Half-a-Crown.
Single Stall Tickets may now be had, 25s., One Guinea, and 15s.

NEW PHILHARMONIC CONCERTS, ST JAMES'S HALL.

Conductors—Dr WYLD and Mr GANZ. The LAST CONCERT will take place on SATURDAY next, June 9, at Three o'clock. The Programme will include: Schubert's Symphony in C major; Beethoven's Overture to *Leonore* (No. 3); Raff's Concerto, in B minor, for violin; and Dr Hiller's Concertstück, for piano; Reinecke's Duet on *Manfred*, for two pianos. Pianists—Mr Alfred Jaell and Mdlle Debillmont. Violin—Herr Auer. Vocalist—Mdmé Sadler Grunn (from the Wagner Concerts). Sofa Stalls, 10s. 6d.; Area Stalls, 5s.; Balcony (front the Wagner Concerts). Admission, One Shilling. At Austin's, Chappell's, and the Ticket Office, St George's Hall.

MME CHRISTINE NILSSON.**WEDNESDAY NEXT.****WESTMINSTER TRAINING SCHOOL AND HOME FOR**

NURSES (founded by the Lady Augusta Stanley). MME CHRISTINE NILSSON has the honour to announce that she will give a **GRAND MORNING CONCERT** (under the immediate patronage of Her Most Gracious Majesty the QUEEN; Her Royal Highness Princess Louise, Marchioness of LORNE; Her Royal and Imperial Highness the Duchess of EDINBURGH; and Her Royal Highness the Duchess of TECK), in Aid of the above Institution, at St James's Hall, on WEDNESDAY Morning, June 6, to commence at Three o'clock. MME Christine Nilsson has the gratification to announce that she will be assisted by the following distinguished Artists: Mlle Badia, Mlle Trebelli (by kind permission of J. H. Mapleson, Esq.), Mr Sims Reeves, Signor Foli, Signor Fraschetti, and M. Faure (by kind permission of J. H. Mapleson, Esq.). The London Concert Glee Union, under the direction of Mr F. Walker. Violin—Mlle Pommereul. Pianoforte—Mlle Cognetti. Conductor—Sir JULIUS BENEDICT (by desire). Part I.—Madrigal, "This pleasaunte monthe (Beale), the London Concert Glee Union; Aria, "O tu Palermo," *Vespre Siciliana* (Verdi), Signor Franceschi; Halarera, *Carmen* (Bizet), Mlle Trebelli; Sacred Song, "Bestrong to hope" (G. Fox), Signor Foli; Recit. and Aria, "O loss of sight," and "Total Eclipse," from *Samsou* (Handel), Mr Sims Reeves; Ballade et Polonaise, violin (Vieuxtemps), Mlle Pommereul; Air (by desire), "From mighty kings," *Judas Maccabeus* (Handel), Mlle Christine Nilsson; (a), Berceuse, pianoforte (Chopin), (b), Tarantelle, "Naples" (Liszt), Mlle Cognetti; Duet, "Crucifix," Poésie de Victor Hugo (Faure), Mlle Christine Nilsson and M. Faure. Part II.—Part-song, "Slumber, dearest" (Mendelssohn), the London Concert Glee Union; Duo, "Storno d'orrore," *Semiramide* (Rossini), Mlle Christine Nilsson and Mlle Trebelli; Ballad, "Stars of the summer night" (Berthold Tours), Mr Sims Reeves; Duo, "Un gentil vago fior" (Luigi Badia), Mlle Badia, accompanied by the composer; Romance, "Mais on revient toujours," *Jocunde* (Nicolo), M. Faure; (a), Nocturne, violin (Chopin), (b), Tambourin, Delain, Mlle Pommereul; Song, "I fear no foe" (Pinsuti), Signor Foli; Valse de Bluets, (Coen), Mlle Christine Nilsson. Sofa Stalls, One Guinea; Stalls, Half-a-Guinea; Balcony Stalls, 10s. 6d.; Balcony, 5s.; Gallery and Area Seats, 2s. 6d. Tickets may be obtained at Mitchell's Library, 33, Old Bond Street; Chappell & Co., 50, New Bond Street; Cramer & Co., 201, Regent Street; Stanley Lucas, Weber & Co., 84, New Bond Street; Lacon & Ollier, 168, New Bond Street; Keith, Prowse & Co., 48, Cheapside; A. Hays, 4, Royal Exchange Buildings; and at Austin's Ticket Office, St James's Hall, Piccadilly.

TUESDAY NEXT.

MISS MARION BEARD'S HARP CONCERT will take place at the ROYAL ACADEMY OF MUSIC, TUESDAY EVENING, June 5. Vocalists—Mmes Sterling, Zimerl, and Herr Armin von Boehme. Instrumentalists—Piano—Signor Mattel and Marlois; Violin—Herr Franke; Violoncello—Herr Liehe; Harp—Herr Oberthür, Mrs Frost, Miss Trust, Miss Lowe, and Miss Marion Beard (pupil of Herr Oberthür). Conductors—Signor ARDITTI and Mr COWEN. Tickets at the Academy, Hanover Square.

WEDNESDAY NEXT.

MISS ALICE FAIRMAN'S MORNING CONCERT takes place, at 28, ASHLEY PLACE, Victoria Street (by kind permission), WEDNESDAY, June 6. Mesdames Lemmens-Sherrington, Osgood, Purdy, and Fairman; Messrs G. Perren, H. Guy, and Federico. Pianoforte—Miss J. Lawrence and Mr Ganz. Violin—Mr Louis Reis. Conductors—Messrs GANZ, N. H. THOMAS, H. PARKER, and MARLOIS. Tickets, 10s. 6d.; at Messrs Schott & Co., 159, Regent Street; or of Miss ALICE FAIRMAN, 15, St Peter's Square, Hammersmith.

WEDNESDAY NEXT.

MR W. T. BEST will give the next RECITAL on the GREAT ORGAN, at "THE HALL," Primrose Hill Road, Regent's Park, on WEDNESDAY next, June 6, at Four o'clock. Carriages at 5.30. Programme: Musette (Handel); Andante, in D major (Haydn); Fantasia and Fugue, in G minor (Bach); Fifth Organ Sonata (Mendelssohn); Andante, in F major (Weeley); Allegro Marziale (Betz); Andante con Variazioni (Beethoven); Concertstück (Töpfer). Vouchers of admission, 3s. each; at Austin's, Piccadilly, and the principal Concert Agents. These Recitals (by permission) will take place each Wednesday during the Season.

THURSDAY NEXT.

MISS FLORENCE SANDERS' (pupil of Mr W. H. Holmes) EVENING CONCERT, at the LANGHAM HALL, Great Portland Street, on THURSDAY, June 7, commence at Eight o'clock. Artists: Miss May Davies, Miss Annie Butterworth, Miss M. J. Williams; Mr Stedmen, Mr Frank Holmes, and Mr Wadmore. Solo Pianoforte—Miss Florence Sanders. Conductor—Mr ALFRED GILBERT.

MONDAY, JUNE 11.

MR KUHE'S GRAND ANNUAL MORNING CONCERT, at the FLORAL HALL, on MONDAY, June 11. Mlle Adeline Patti, Mlle Zard Thalberg, Mlle Helena Arlm, the most eminent artists, and the Chorus of the Royal Italian Opera. Violin—Herr Wilhelm. Solo Pianoforte—Mr Kuhe. Conductors—MM. VIANESI, BEVIGNANI, F. H. COWEN, W. GANZ, and Sir JULIUS BENEDICT.

MR GERARD COVENTRY has the honour to announce his **GRAND MORNING CONCERT**, at LANGHAM HALL, Great Portland Street, on WEDNESDAY, June 13, at Three o'clock precisely. Artists: Mlle Edna Hall, Mlle Helena Arlm, Mlle Louise Gage, and Mlle Fanchita Barri; Mr Gerard Coventry, Mr Bernard Lane, Mr Edwin Holland, Signor Forcetti, and Mr Cecil Tovey. Pianoforte—Miss H. Prytherch. Harp—Mr Frederick Chatterton. Conductors—Signor ZUCCARDI and Herr LEHMEYER. Tickets: Sofa Stalls, 10s. 6d.; Reserved Seats, 5s.; Balcony, 2s. 6d.; may be obtained of Messrs. DUNCAN DAVISON & Co., 244, Regent Street; Messrs Hutchings & Romer, 9, Conduit Street, Regent Street; and at the hall.

SOUTH PLACE CHAPEL, FINSBURY.

MR MONCURE D. CONWAY will deliver a Discourse, at SOUTH PLACE CHAPEL, Finsbury, on SUNDAY Morning, the 3rd inst., at 11.15. Subject, "THE MUSIC OF THE FUTURE."

WEDNESDAY NEXT.

MASONIC HALL, CAMBERWELL NEW ROAD.—A GRAND CONCERT, in aid of St James's HOME FOR FEMALE INEBRIATES, will be given on WEDNESDAY Evening, June 6, at Eight o'clock, under distinguished patronage. Admission, One Shilling; Stalls, 2s. 6d.; Reserved Seats, 2s.; to be obtained of Messrs DUNCAN DAVISON & Co., 244, Regent Street, W.

MASONIC HALL, CAMBERWELL NEW ROAD.—MR HENRY LESLIE's new Part Song for Male voices, "THE REJECTED LOVER" (Cramer & Co.), will be performed at the Concert for St James's Home, on Wednesday, June 6.

MASONIC HALL, CAMBERWELL NEW ROAD.—MRS CLIPPINGDALE will play "AUF FLUGELN DES GERANGEN" (HELLER), MENDELSSOHN'S "SPINNLED," and "FRUHLINGSLIED," at the Concert for St James's Home, on Wednesday, June 6.

MASONIC HALL, CAMBERWELL NEW ROAD.—Mlle DE FONBLANQUE will sing "BROKEN VOWS," "CALLER HERRIN," and join Mr and Mrs CLIPPINGDALE in LESLIE'S Trio, "MEMORY," at the Concert for St James's Home, on Wednesday, June 6.

MASONIC HALL, CAMBERWELL NEW ROAD.—MISS ANNIE WARD and Mr JOHN C. WARD will play a Grand Duo Brilliant, for Piano and Concertina, at the Concert for St James's Home, on Wednesday, June 6.

MASONIC HALL, CAMBERWELL NEW ROAD.—The Glee, Madrigals, and Part Songs will be sung by Members of Mr HENRY LESLIE'S CHOIR (by special permission), at the Concert for St James's Home, on Wednesday, June 6.

MASONIC HALL, CAMBERWELL NEW ROAD.—MR F. A. BRIDGE will sing the "SCENA" from *Zampa*, and "JACK AND I," at the Concert for St James's Home, on Wednesday, June 6.

ST GEORGE'S HALL.

HERR LEHMEYER'S next CLASSICAL CONCERT will take place on THURSDAY, June 14, at St GEORGE'S HALL, Langham Place (Mortimer Street Entrance), on which occasion he will be assisted by most eminent Artists. Tickets, One Guinea; 10s. 6d.; and 5s., to be had of Herr LEHMEYER, 7, Store Street, Bedford Square.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT.

Founder and Director—Herr SCHUBERTH. Eleventh Season, 1877. The FOURTEENTH SOIRÉE MUSICALE will take place on WEDNESDAY, June 13. The Concerts and Soirées of the Society afford excellent opportunities to young rising Artists to make their *début* and for Composers to have their works introduced. Full Prospectus on application to H. G. HOPPE, Hon. Sec. 244, Regent Street, W.

MR WILBYE COOPER begs to announce **TWO**

CONCERTS, at LANGHAM HALL, WEDNESDAY Evenings, June 13, at Eight, and SATURDAY Afternoon, July 7, at Three, under the immediate patronage of the Right Hon. Lord and Lady John Manners, Sir R. W. Carden, Sir Albert and Lady Woods, the Hon. G. C. Talbot, Captain Hutton, Captain Heathorn, R.A., Captain J. C. A. Lewis, Edward Bullen, Esq., Dr Llewellyn Thomas; Mr Bakewell, &c. Artists—Misses Marian Lynton, Janet Clayton, Gertrude Lawes, Siedle, Ellen Horne, Palmer, Madeline Cronin, and Mmes Barri and Tonnelier; Messrs Arthur Hooper, Dudley Thomas, Henry Pope, Stanley Smith, Gerard Henry, Michael Watson, Alfred Gilbert, F. H. Cozens, Bart, Vaschetti, and Richard Blagrove. Tickets, 5s. and 3s.; at 19, Great Portland Street; and Lonsdale's, 26, Old Bond Street.

Mlle VICTORIA BUNSEN begs to announce that her

ANNUAL CONCERT will take place (by kind permission), at the residence of Captain and Mrs Coster, 137, HABLEY STREET, Cavendish Square, on MONDAY Morning, June 18. Full particulars will be duly announced. Address, care of Messrs DUNCAN DAVISON & Co., 244, Regent Street, W.

UNDER ROYAL AND DISTINGUISHED PATRONAGE.

MME SIDNEY PRATTEN has the honour to announce that her GUITAR RECITAL will take place on THURSDAY, June 21, when she will play Giuliani's Duo Concertante, Op. 84 (flute and guitar); Paganini's Carnival, with Bottesini's Introduction; Selections from the celebrated writers for the guitar, Legrand, Leonard Schulz, and &c.; some of her latest compositions, True Love, Elfin's Revels, &c., &c. Further particulars at her residence, 22a, Dorset Street, Portman Square, W.

ALEXANDRA MUSICAL BOX (Title Protected and Registered). Ornamental wood case, machine made, with the following 13 popular Melodies and Tunes:—Safe in the Arms of Jesus—Jesus of Nazareth passeth by—Sicilian Mariners' Hymn—Lo, He Comes with Clouds—Home, Sweet Home—The Minstrel Boy—Auld Lang Syne—The Keel Row—My Little Bunch of Roses—Tommy, make room for your Uncle—Fair Shines the Moon to night—Silver Threads among the Gold—The Union Jack of Old England. Forwarded, securely packed and carriage paid, to any address on receipt of a Post-office Order, value 3s. 8d., payable at General Post-office to JOHN LEWIS & Co., 122, Wick Road, Hackney, N.E.

BALFEE'S NEW TRIO in A, Played by MARIE KREBS, JOACHIM, and PIATTI, at the Saturday Popular Concerts, will shortly be published. STANLEY LUCAS, WEBER, & Co., 84, New Bond Street.

**BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION,**

PROFESSOR BLACKIE *versus* ART.

About twelve months ago Professor Blackie attended a concert given by the Edinburgh University Musical Society, and was moved through what he heard thereof to go home and write a letter to the *Scotsman*. Whether the famous champion of things North British had ever before listened to the singing of his young countrymen we cannot say, but his astonishment at the character of their programme appears to have been great, and not unmixed with indignation. The Professor could hardly believe in the possibility of such a representative Scottish body entirely ignoring Scottish music. Yet there was the evidence of his own senses. From beginning to end of the evening not a skreel of the bagpipes or a phrase of Caledonian melody interrupted the procession of foreign airs. Wroth was the Professor in consequence, and boldly did he liken himself to Paul at Athens, filled with anger at seeing a whole city given up to idolatry. But he went further, and looked about for the cause of such a decline in national taste and patriotic feeling, discovering it, as he thought, at the West-end of the town. "I have no doubt," wrote the Professor, "the Scottish people and the Edinburgh West-enders are the offenders, who may fancy it a piece of gentility to prink themselves with all sorts of wretched foreign affectations, instead of growing stoutly out of their own root, and spreading forth the luxuriant leafage of native song. If these are the notions which are indulged in by young ladies and gentlemen of the present generation, I am heartily sorry for them. The constant flirtation with foreign ariettes, wedded to no words of popular power or significance, may, indeed, amuse the ear, and fill a vacant hour innocently, but it can do nothing to inspire noble sentiments, or to form a manly character." In another part of his communication the disgusted Professor lifted up his voice still higher against "West-endism"—a diseased state of opinion prevalent in the upper and middle classes, and equivalent to the "flunkeyism" of Carlyle and the "snobbishness" of Thackeray. One outcome of this, said Mr Blackie, is "the notion that the Scotch language, and everything Scotch, means vulgarity; and that English, with a little dabbling in French and German and Italian accomplishments, means gentility." The Professor did not waste words over what he styled this "hollow imagination," merely remarking, "There is no vulgarity greater than the would-be genteel: few things more contemptible than that feebleness of character which, for want of a proper self-esteem, instead of working its peculiar vein of native excellence, goes pretentiously about to prink itself all over with what does not belong to it, like the jackdaw with the peacock's feathers."

A year has passed since Professor Blackie thus wrote, but "West-endism" continues to pervade the musical world of Edinburgh, and a recent concert given by the University Society has again called for public reproof. By this time, however, the Professor has got used to the phenomenon, and writes about it with more calmness, besides being gracious enough to say that an æsthetic training, even in music, may be good for the "somewhat hard and square youth of Scotland." Nevertheless, Mr Blackie is not content. Referring to the concert, he observes, "I felt all the time as a student of optics would feel if, on a brilliant spectrum being projected on the wall, there should have occurred an absolute eclipse of one of the well-known primary colours. A solar spectrum without the red seems to my mind an exact counterpart to a concert of Scottish students in the Scottish metropolis without a single touch of native Scottish melody." Here was a phenomenon demanding grave investigation rather than abusive rhetoric, and the Professor tabulates no fewer than twelve questions with a view to the discovery of its exact origin and nature. These he addresses to the leaders of the University Musical Society, who are asked to say whether they think, first, that national feelings and traditions are unworthy of consideration by musicians; secondly, that Scottish music is so worthless, insignificant, and vile that it ought to be disowned; thirdly, that it cannot be adapted to the laws of harmony; fourthly, that it is so subtle and delicate that no æsthetic throats are equal to it; fifthly, that the words of Scottish songs are too coarse for moral and proper young men; sixthly, that the words of songs should not be understood; seventhly, that the University of Edinburgh is not so much Scotch as cosmopolitan; eighthly, that the ears of Scottish students are familiar enough with Scottish melodies; ninthly, that novelty is the main thing to be considered; tenthly, are they trained by foreign artists who prefer to teach their own music?; eleventhly, is Scottish music rejected because not genteel?; lastly, do they think

that the existence of Scotland as Scotland is a national evil, and that the sooner that Scotch music, and everything Scotch, is stamped out of the working machinery of the British world so much the better? Having propounded these queries, the Professor adds, "I have written this in an articulate form because I hope I may receive an articulate answer or none at all. What I got last year when I made the same complaint was merely dust in the eyes and a stab in the dark, from which, of course, no clearness could come." It is no duty of ours to step between Professor Blackie and the Edinburgh students, some of whom, indeed, have already given an "articulate answer" to the whole dozen questions. But the matter is one capable of general application, and provocative of general interest. It presents an example of a phase in musical progress through which most countries passed so long ago that the time of its occurrence is a part of antiquity. In point of fact, what is now going on in Scotland with regard to things musical bears some analogy to the early processes which created the coral islands of the South Sea. Other nations have their heads above water, and are rich in fruits and flowers, while Scotland is still submerged. And Professor Blackie's mistake is in looking for fruits and flowers where none can grow, instead of waiting until the substructure tops the waves. That substructure the Edinburgh students, by the very course the Professor condemns, are helping to build up; for not only in this case, but in all others of similar development, what are the facts? The national melodies of a people, however much, as being the spontaneous utterance of popular feeling, they may enter into the national life, are not art, but rather the materials upon which it is the province of art to work. They are like the suggestions presented by nature to the painter, to be by him wrought up into pictures, the glory of which is that they are not reproductions, but creations. Professor Blackie, in his intense love of everything Scotch, fails to make this distinction. Because his country possesses nothing higher in music than her people's songs, he would have them regarded as works of art, and placed side by side with the masterpieces of more favoured lands—"Jock o' Hazeldean" elbowing the *Hebrides* overture, and "Scots wha hae" treading on the heels of the *Walpurgis Night*. The Edinburgh students, on the other hand, recognise that these two classes are widely apart, and cannot be brought together without an almost absurd incongruity. Their aim, as men bent upon the culture of artistic music, lies far above popular songs, out of which, for the particular purpose in view, no help can come. It by no means follows that the people's music should be ignored. There is a place for it in the very heart of the nation, where it abides, guarded by fond memories and tender associations. Never, we may be sure, will "Should auld acquaintance" cease to rouse the best feelings of human nature, or "Scots wha hae" fail to kindle a patriotic fire. But considerations like these no more detract from the superior claims of artistic music for purposes of culture than the blossom of a hedge-briar can compare with the rose-grower's latest marvel.

We have already spoken of national melodies as the materials provided, in a manner, by Nature for the use of the artistic musician, who finds in them a wealth of suggestion such as lies to hand nowhere else. It may now be pointed out that the greatest masters have availed themselves of these resources in all lands and at all epochs of musical history. Not only so, but the artistic music of a country is generally influenced by its popular tunes according to the measure of progress in art which the nation has made. In the earlier stages it embodies forms and characteristics common to the schools; whereas, later, it takes to itself all that can be found of distinctiveness and originality. Nay, such is the charm of national music for composers of genius, that it often attracts them beyond the frontier of their own land. Beethoven was neither Hungarian nor Russian, yet he adopted the themes of both nations; Schubert revelled in Magyar melodies; Schumann, and even Spohr, put on the Spanish dress; Flotow built an opera upon an Irish tune; while Auber dreamed of Naples, and Rossini went to Switzerland, for the materials of their respective masterpieces. As regards the national music of Scotland, it may comfort Professor Blackie to know that none other—the Hungarian perhaps excepted—has found more favour with composers of eminence. In Mendelssohn's *A minor* symphony we have it directly imitated; it is reflected in his *Hebrides* overture and Gade's "Im Hochland"; Schubert infused a Scottish element

into some of his dances; and Schumann set Scottish verses with a strong flavour of the national style. In all this there is no cause for surprise. The people's melody of Scotland has a character of its own, not only on account of construction, but because of a tenderness and natural beauty such as might alone gain the supreme flattery of imitation. But should Scotland ever become a musical country, in the sense of producing great composers, homage to its "native wood-notes wild" will take a thousand graceful forms. At present all is barren, and—to use the words of an Edinburgh *alumnus*—"Scotland possesses the unenviable distinction of being the only country in Christendom which has not given birth to a single musical composer." If, however, its youth be encouraged to cultivate the art, not by singing "John Anderson my Jo," but by studying acknowledged masterpieces, better days may come. Should that result follow, Scottish composers will find in their rich store of native song a wealth greater than the treasures of Aladdin's cave; and the classical music of Scotland may, more than that of any other country, be built upon a purely national foundation. Professor Blackie is not likely to witness this perfect spectrum, for a national art is slow of growth; but he can help it on by striving to promote those forms of musical education which lie beyond, and far above, the modest level of people's tunes. **Chubbicus Egg.**

SALZBURG MUSICAL FESTIVAL.

Amateurs of music who intend spending their summer holiday abroad may be pleased to learn that a festival of more than ordinary interest is being set on foot by the Committee of the "Internationale Mozartsstiftung" (International Mozart Foundation), to be held during the last two weeks of July next. It may easily be guessed that the musical part of the festival will be in special honour of the illustrious composer, who was born at Salzburg on the 27th of January, 1756, and that each programme will contain selections from his vocal and instrumental works. The concerts, by permission of the Government authorities, are to be given at the "Aula Academica," in the theatre belonging to which, more than two centuries ago, sacred and secular plays used to be represented by the students. At one of these, when less than six years old, it is on record that Mozart himself assisted. Thus a particular interest is attached to the building. Herr Desseoff, from Vienna, has undertaken the post of musical director, and many of the most distinguished artists belonging to the orchestra of the Imperial Operahouse have volunteered their aid. The festival, which is to last three days, offers other attractions besides the evening and morning concerts in the Aula, the character of which the Alpine town itself, and its enchanting vicinities, so beloved of tourists, will readily be anticipated. It is in contemplation to make this Salzburg festival permanent, and thus afford a periodical place of meeting in Mozart's birthplace for all musicians and amateurs who hold his memory in affection.—*Times.*

To a Pan of Genius.

Thou who didst earn a more than deathly fame
By leaving out a letter from thy name,
Or interweaving one ('tis all the same),
Tell me, O tell! what is thy little game.
That France and England will be one I guess,
But must an ignorance of the *Why* profess.
Yet we must own it matters little less
Than 't matter'd when my son thou didst confess.
O man of genius! I can see thee now,
As though there were no wrinkle on thy brow,
Or myrtle, that full oft adorns the cow,
If not the little dog that says "Bow-wow."
Tell me, thou man of genius, how's your calf,
That tended once with care thy better half,
While humming to thee tunes by dear old Balf,
And (*bad rhyme*) strove her best to make thee laugh.

Yours always very truly, **Simon Daff.**
Bayreuth—opposite Theatre.

HANOVER.—Mdlle Marianne Brandt, of Berlin, has appeared in *Le Prophète*, *Il Trovatore*, *Fidelio*, and *Lohengrin*.

SACRED HARMONIC SOCIETY.



The last concert this season of the Sacred Harmonic Society was given at Exeter Hall yesterday evening week, when Spohr's *Last Judgment* and Mendelssohn's music to *Athalie* were performed. In the former Mdlle Sinico re-appeared after her recent indisposition, and was warmly welcomed. Sir Michael Costa conducted, and the forty-fifth season ended satisfactorily. We have some remarks to make about the series of performances just concluded, and also about the Sacred Harmonic Society generally, which must be postponed until a convenient occasion.

NEW ORGAN.

(Communicated.)

Messrs Bishop & Son, one of our oldest firms of organ builders, have completed a fine instrument for St Peter's Cathedral, Adelaide. The following is a list of stops and appliances:—

GREAT ORGAN.—(Compass CC to G, 56 notes).—Double open diapason, metal, 16 feet, 56 pipes; open diapason, metal, 8 feet, 56; viola, metal, 8 feet, 56; clarabella, wood, 8 feet, 56; principal metal, 4 feet, 56 pipes; harmonic flute, metal, 4 feet, 56; quint flute (lieblich), metal, 2½ feet, 56; fifteenth, metal, 2 feet, 56; sesquialtera, 3 ranks, metal, various, 158; trumpet, metal, 8 feet, 56.

SWELL ORGAN.—(Compass CC to G, 56 notes).—Lieblich bourdon, wood, 16 feet, 56 pipes; rohr flute, metal and wood, 8 feet, 56; open diapason, metal, 8 feet, 56; principal, metal, 4 feet, 56; fifteenth, metal, 2 feet, 56; mixture, 3 ranks, metal, various, 168; oboe, metal, 8 feet, 56; corneopane, metal, 8 feet, 56; clarion, 4 feet, 56.

CHOIR ORGAN.—(Compass CC to G).—Dulciana, metal, 8 feet, 56 pipes; viol di gamba C, (grooved) metal, 8 feet, 44; gedact, wood and metal, 8 feet, 56; suabe flute, wood, 4 feet, 56; salicet, metal, 4 feet, 56; harmonic piccolo, metal, 2 feet, 56; clarinet, metal, 8 feet, 56.

PEDAL ORGAN.—Open diapason, wood, 16 feet, 30 pipes; bourdon, wood, 16 feet, 30; violoncello, metal and wood, 8 feet, 30; spare.

COUPLERS.—Swell to pedals; great to pedals; choir to pedals; swell to great; swell to choir; 3 composition pedals to great; composition pedals to swell.

The interior metal pipes are of substantial "spotted metal," those in front being of zinc and decorated tastefully in gold and colours. The wooden pipes and mechanism throughout are varnished. The console is reversed and placed in the choir. The organ possesses some fine solo stops. Among the more noticeable are: the viola; the clarabella, invented by J. C. Bishop; the harmonic flute; the quint flute, supplying the place of a twelfth; the oboe; the corneopane; the viol di gamba; and the clarinet. The collective merits of the instrument are in proportion to the value of its several parts. The full organ produces a volume of happily balanced tone, each varied stop supplying its exact tribute to the whole. Messrs Bishop may be congratulated on turning out such a piece of sound workmanship. **F. L.**

MUNICH.—Verdi's *Aida*, with Mdlle Wekerlin as the heroine, has been performed at the Theatre Royal with great success.

WEIMAR.—At a party recently given by Princess Gortschakoff (dowager Baroness von Mayendorff), Herr Otto Lehfeld recited Count Tolstoy's poem, *Der blinder Singer*, with illustrative music by Liszt, who was himself the accompanist. The Grand Ducal Court, and leading members of the aristocracy, were present.

BERLIN.—Herr Reismann's "secular oratorio," *Wittekind*, has been given at the Garrison Church for the benefit of the Augusta Hospital. The singers were Mdlle Beynel; Herren Beck and Müller, of the Royal Opera; and Herr Prehn, of the Cathedral. The orchestra comprised members of the Berliner Sinfonie-Capelle.

(From "Punch.")

Diary of my ride to Khiva.

An awful time of it with Wolves—A wonderful escape. (Communicated by Private Wire.)

I breathe again. ("Let me breathe again!" Words by your own R.R., music by Dr Sullivan. Shortly.) . . . Such a day we've been having! But safe at last, and I stop to telegraph the good news to you, which you will receive as usual by Private Wire. (By the way news arrived here that you've had a picture of me riding on a pig to Khiva. No, sir, I am not in the habit of riding piggy-back).*

In the following account, I have not trusted to my imagination, but have referred to my diary, which, despite all difficulties and dangers insuperable to less hardy Norsemen than myself, I was able to keep, during the terrible hours of the past eventful Monday ("Black Monday"—Old Russian style—no connection with any other calendar).

5.30 a.m.—Sleigh-driver wrapped up in thick capes—five of them—on the box. Sleigh-driver's boy up behind, with buns to feed the wolves. This was a happy idea of mine, based upon early reminiscences of what the animals at the Zoological Gardens used to like. I never yet knew a wolf, or a bear, refuse a bun. Boy has orders to be economical with buns, and be sure to throw them to the wolves. The hood being pulled over us in the carriage, I cannot keep my eye on the Boy. But, in so perilous a situation as this, I hope he is to be trusted. But buns will be buns, and boys will be boys. . . .

5.45.—Wolves heard in the distance. Roaring and hooting like one of Herr Wagner's Walkyrie laughs. Fair Circassian in fits. Took out scissors and cut her hair. Beat her hands. Asked her riddles. No answer. She is insensible! O Ciel! how will this end? . . . We are full inside, but not all right. Horse galloping. Donkey, harnessed tandem-fashion, galloping too. Sleigh-driver cracking his whip. Pig in the boot squeaking deliriously, and gasping for breath. What's in the wind now? . . . More howling from wolves. Five little boys, engaged to do the acrobat business, huddled up at the bottom of the carriage in a confused heap, so that I cannot distinguish one from another. All crying, and saying, in the Tartar dialect, that they'll tell their mother. What a fearful scene! . . .

6.—Thick fog. Snow everywhere. Frigidometer down to minus ten below double zero. My luxuriant moustaches and beard are all icicles!! I should be worth my weight in gold (wouldn't I feed up, and take no exercise to be weighed on such an occasion!) as a model for Old Father Christmas on a cake. Fair Circassian woke up. To cheer her, told her the story of Little Red Riding Hood and the Wolf pretending to be her grandmother. Fair Circassian in hysterics. I communicate with Boy in the rumble through a small hole. "Are you throwing buns to the wolves?" Boy's answer inaudible. Question repeated. Answer again inaudible. On looking through the hole at him, I see that he is trying to speak with his mouth full.

6.15.—Fearful roaring. Wolves on our track. No buns!! Crossed a river. The Orus, I fancy. Sleigh-driver says I hired this trap from his master at St Petersburg for half-a-crown an hour, and a shilling for the driver (himself), and that I haven't given him anything yet. Fancy choosing such a moment to ask for payment! Promise him roubles, to any amount, when we get to Gladitzova—the nearest posting town. Three bells: served out rations of wickaki all round. None to the Boy behind with the bun-box.

7.—For three-quarters of an hour we've been pursued. A lull at last. Donkey stopped. Fair Circassian wide awake. Says I haven't paid her for the last game of cribbage. Told her it was she who cheated: called her the Unfair Circassian. Wolves heard. Again we urge on our wild career.

8.—Everybody's hair turning white with fright. All except the sleigh-driver, who has his hat on. The little boys will be old men before the day is out. The wolves nearing us. Nearer—nearer—nearer. . . .

Through the hole at the back I implore the Boy, "Hav'n't you got one bun left?" No! O Greediness, where are thy charms? He has eaten them all himself. Imagine the horror of the situation!

11.—Sun beginning to shine through mist. Just light enough to see a notice-board at the side of the road, "beware of the wolves!" Near it is a mile-stone with, I think, "to Khiva" on it. . . . Wolves nearer and nearer. Boys crying. Circassian delirious and kicking. Served out wickaki to everyone except the Sleigh-driver, the Boy with the bun-box, and the Unfair Circassian. Played an extract from the *Götterdämmerung* on the mechanical piano, accompanied with shrieks from the Pig in the boot. Through my telescope I see

* How could he have heard this? There is some mystery here. But we will fathom it, or perish in the attempt.—ED.

the effect on the wolves. For a few moments they are puzzled. Oh, if I only had a music score of the entire work to throw out to them! The mechanical piano is out of order. Under pressure the chords snap. It falls in the snow. Onward! Speed onward, brave Sleigh-driver! We may yet escape!

One o'clock.—Time for lunchski. Preparations . . . Suddenly wolves appear within a mile of us . . . No lunchski. . . . Horrid thought! One o'clock must be the hour of the wolves' lunchski. . . . Can the horse do it? . . . The wolves! the wolves! . . . Send cheque at once . . . this is my last appeal . . . forward it by my friend . . . if we can only give wolves a check. . . .*

(Hurried Diary).—Boy's hair, in rumble, quite white. Little Acrobat Boys twisted up in knots with sheer fear. Hair quite white. Unfair Circassian swears, despairingly, that she will never accuse me again of cheating at cribbage, and says it was the Sleigh-driver who put her up to it. I make her sign this declaration, in the belief that she is at her last gasp, on the back of an envelope. Wolves nearer—within half a mile. I dare use the telescope no longer, it brings the wolves too near. . . .

What shall be our next course? . . . Ha! . . . The old story occurs to me—the Russian father and mother who threw over their children to stay the wolves. . . . I've thrown over lots of people in my time, but never children. . . . But necessity is the mother of invention. . . . Wolves within a quarter of a mile. . . . They have stopped to eat the mechanical piano, which fell off some time ago. Through my telescope I see them tearing it to bits. There it goes—octaves, wires, key of G, chord of C. . . . Two wolves are fighting for the overture of *Semiramide* (which was in a small barrel by itself, with little prickly nails sticking out all over it), and an old wolf is hard on to the mechanical drum-trumpet and cymbal accompaniment in the finale of act two of the *Huguenots*. . . . Throw out more boxes of tunes—the march from *Norma*, the awful "*Guerra, Guerra!*" chorus from the same, a box with two tunes, "*Suoni la tromba*" and "*La cédarem*." . . . Then my big box of the incantation scene in *Der Freischütz*, with imitation of full orchestral accompaniment, including thunder, lightning, and the owl's hooting apparatus—also my second tenor box with *vox humana* contrivance for the voice part and chorus in the Rataplan of the *Huguenots*, and the march from the *Prophète*. . . . They have taken the tunes, but this gives us time! Besides, music hath charms to soothe the savage beast. If I only had something plaintive and melodious. . . . Where's my box with "*Looking Back*" in it? . . . We are gaining upon them. . . .

(To be continued.)

TO DAN GODFREY, ESQ.

(From our correspondent at Vienna.)



Tetrab.

The members of the Musikerverein have sent a memorial to the Minister of War, representing that much distress is now prevalent in this capital among musicians, who have great difficulty in earning a livelihood, and that this difficulty is increased by their having to compete with members of the army bands, who play for prices at which their civil brethren in the profession would starve. The Minister is asked to put a stop to such a state of things, the matter being a question of life and death to the petitioners. Duist (S.D.)

BEAUTY THAT DOES NOT FADE.*

O do not say that woman's beauty
Vanishes when youth is past.
A life well-spent in wholesome duty
Charms beholders to the last.
I do not care for chiseled faces,
Snow white skin, or faultless brow,
Without expression, void of graces,
Never changing, then or now.

* Copyright.

Give me a woman's face that borrows
Light and life from soul within,
Reflecting all our joys and sorrows,
Charming, fresh, and free from sin.
Let men who sneer at beauty fading,
View themselves with others' eyes,
For traits of vice are more degrading
Than lines of care they so despise.

M. A. B

* Very strange! Putting aside our doubts and misgivings, we must, in the name of humanity, see what we can do for him. There yet may be time (if he is in peril) to get up a subscription and save him.—ED.

PUFFING A "CREED."

(From the "Liverpool Porcupine.")



The prizes awarded to amateur efforts in musical composition are not very often heard beyond the range of those private circles for whose benefit they are designed; and it is pretty well understood that they are, as a rule, worth no more than the expressions of satisfaction with which the objects of Mrs Primrose's bounty were wont to drink that lady's home-made wines. The truth is that not only is life short while art is

long, but the faculty of composing good church music demands not merely genius, but the patient and undivided study of a lifetime. Hence, perhaps, it is that common-sense people, who would object to go to a dance at the Wellington-rooms in a coat made by an amateur tailor, or would take alarm at the thought of travelling to Euston by a train in charge of an amateur engine-driver, are—if so fortunate as not to be compelled to hear and judge for themselves—generally content with the assurance of friends that the musical knowledge of Mr P. or Mrs J. is such that Rossini did well to abandon composition and that Wagner didn't obtain a subsidy for more tetralogies. In the matter of "amateur acting" we have been long aware that so long as Mr F. or Miss H. are spared to our select and private theatricals, the continued presence of Roscius, Salvini, and Rachel on the boards is somewhat of an outrage.

Let us approach the *bête noire* of theologians, the Athanasian Creed, which we are to sing through the medium of Mr J. B. Cooper's musical and soft-winded accents.* In the course of an extraordinary article in Monday's issue of the *Liverpool Daily Post*, in which the lofty art of puffing has never been excelled, the public is recipient of much information. We read:—

"If the Athanasian Creed is to be said or sung, by all means let it be sung, since in things which are sung the words are less distinctly understood than in things which are said."

Are we awake? Musical intonation, especially in large ecclesiastical buildings, has been credited with some claims for the very purpose here deprecated. But to continue:—

"Hitherto it has usually been sung to Tallis's setting, which is, if possible, more monotonous than a droning reading of the words; and the lack of a melodious and well-harmonised arrangement has struck the veteran choirmaster so forcibly that he set to work and produced a very acceptable one."

To make the Athanasian Creed "acceptable" to a large section of the community has been found a tough job. Nothing, however, is impossible;† and we are here presented with the interesting *tableau* of a veteran choirmaster and composer, one cool evening, producing the desired "acceptable."

We are told that the Gregorian Plain Chant, to which the Creed has been allied for some centuries, is "monotonous." But those who have any theoretical knowledge of music are acquainted with one of its first requirements—viz., to impart variety of treatment to a given theme. It need hardly be mentioned that all "recitation," as in the psalms and creeds, is properly sung to a common note, with some slight inflections, to which appropriate colour can be given by the organ and a varied distribution of the choral forces.

In the last paragraph language evidently fails in its object:—

"Not to attempt any technical description of this really beautiful achievement in church music, we may say that in the comparative breadth and delicacy of different passages, as well as in a simple dignity frequently relieved by unexpected harmonies, it remarkably excels."

The music may be very briefly dismissed as a series of notes, in ordinary chant form, to which a few additional bars in another key, as alternative, afford but scant relief. We never met with a similar composition containing so many offences against the

natural accent of words and accompanying music. The different verses, too, on opposite sides of the page not being numbered, must give singers an unnecessary amount of trouble.

P.S.—

There was an old Liverpool Porcupine,
Who said to some fools, "if for work you pine,
"Just each take a quill,
"And my sheet with trash fill;
"I'm a foolish and drivelling old Porcupine."

HEINRICH MARSCHNER.

(From our Correspondent at Hanover.)

The Marschner Monument is to be solemnly unveiled on the 11th inst. The procession will be marshalled in the following order:—Committee; Magistrates and Municipality; Members of the Theatre Royal, Actors, Singers, and Musicians; united *Liedertafeln*; Members of the Artists' Association. On the arrival of the procession in the large square before the Theatre Royal, proceedings are to commence with Mendelssohn's "Festgean an die Künstler." Herr Köhler will then make a speech referring to the great event of the day, followed by the act of unveiling. Marschner's chorus, "Liedesfreiheit," will be sung, and the monument formally accepted for the town by the *Stadtdirector*. The ceremony closes with a "Schlussgesang," by C. L. Fischer, director of the musical department. In the evening, there will be a performance of Marschner's *Templer und Jüdin*. A convivial party (*Festcommers*), by the united *Liedertafeln*, in the large hall of the Odéon, is to bring the whole to an end.

Annibal Turk.

Chopin.

(From the "Twickenham Teasar.")

We fear we must confess to a sense of weary exertion in reading this book. We have met with the same work before, as an American publication (Philadelphia, published by Leupoldt, 1863), but we must say that the present—a reprint of the American one—is far superior to it in every way. We cannot but admire the "classical tone" of the colour of the binding which characterises Mr Reeves' series of musical publications, and which renders them elegant additions to the drawing room table. We should like to say as much for the inside as for the outside of the one under notice, but we can scarcely do so. Whatever be the original of Liszt's, we do not like the "high falutin" translation. One needs only to read the translator's dedication and preface to discover this. How is this? Is expressive and terse Anglo-Saxon utterly decayed on the other side of the Atlantic, or have we here only the eccentric diction of an individual whose style is foreign to the normal national spirit? Alas! we fear that the fearfully piled-up agony of psychological rhodomontade, as we see it here, is nationally peculiar to a country which revels in extremes and enthusiasms of every nature. Then as to the subject, or rather hero, of the dedication—it is to one Jan Pychowski. It well points our remarks when we find all the attributes and qualities, which even a Chopin himself could scarcely have possessed in so distinguished a fulness, credited to this man as a great musician and artist. Pychowski! a name in musical history to which we are yet a stranger. The complimentary epithets on this individual are almost inexhaustible. The same evidence is found in the preface; it is replete with exaggerated adjectives, and full of bathos, verbosity, and capillary distinctions. Chopin's style is described as being "most ethereal, subtle, and delicate;" his compositions as being full of "individual and national idiosyncracies of psychological interest" (pages 11 and 12). How are we to judge, therefore, whether this "Life" be really Liszt's, or merely an American paraphrase? The same vitiated style appears throughout, so that in the book itself we are obliged to accredit Liszt with absurdities as great as are perpetrated by the translator. We sigh for a grain of Cobbett's

* "Athanasian Creed." Arranged by J. B. Cooper.

† Except nothing.—D. P.

* *The Life of Chopin*. By Franz Liszt, translated from the French by M. Walker Cook. (London: W. Reeves, 186, Fleet Street.)

English and common sense. We may learn here how to destroy the capability of expressing distinct ideas in English; see the following specimen. Speaking of the Hungarians, the translator makes Liszt refer to their genius in respect of personal adornment, &c. "To know how to take off, to put on, to *manœuvre* the cap with all possible grace, constituting almost an art" (page 40). The italics are ours; to talk of how to "*manœuvre* the cap!" Another instance—we are told of a certain class of nobles who are "too poor indeed to take part in the fête, yet only excluded from it by their own volition" (page 43). We always understood the word "volition" to express not a mental state, but an act—i.e., the power of motion—but here the power of motion is negated by the performance of volition! Again, all the characters of classical and mythical history are paraded in illustration, as if they were the stage properties of a literary showman (see pages 28, &c.).

The opening chapter of the work reads as if we are commencing a treatise on necromancy by a professional wizard, since Liszt speaks of the "manifest forms of art" as being "but different incantations, charged with electricity from the soul of the artist" (page 18), an expression which is quite Mephistophelian! This may explain the source of the "blazing torch of his (Liszt's) own genius" (*vide* translator in preface), for his "incantations" have hitherto proved very unacceptable to English ears. Quite on a par is Liszt's definition of genius as being "the creative power of artistic intuition" when "first invoked within the magic circle" (page 18).

Now, what does Liszt tell us of Chopin? Not much indeed. Large portions of the book are taken up with descriptions of national customs of which Chopin's music is claimed to be the poetical embodiment. To serve this purpose, Chopin only appears as a mythical idea impersonating the abstract traditions of history which are otherwise impossible of expression. It is only after 142 pages that we learn for the first time that he was born to a conscious existence and became a living entity. The date of his birth, however, is unknown, and the absence of even this trivial knowledge is turned into a "presentiment" of his mysterious after-age and future (page 143). Liszt's worship and adoration of art, and its expression in Chopin, seems to cover the whole universe of known philosophy, and hence he is so lost in its contemplation that he seems to forget the central figure of whom he is writing the "Life." A few intercalated particulars of journeys and some half-a-dozen historic dates are about all we get to know of the man Chopin. Liszt's book really divides into two portions—the subjective and mythical, and the objective, the latter of which includes all we are told of Chopin's life and personality mixed up with subjective and legendary comments. Chopin only wrote for the piano; he was proof, says Liszt, to "the temptation of the singing of the bow, the liquid sweetness of the flute, or the deafening swells of the trumpet" (page 20); all of which merely means that he wrote nothing for the orchestra. Liszt amplifies this text by going on to exclaim, "What strong conviction! What intuitive penetration! What confident perception!"—he exclaims—"must have moved Chopin in thus making sole choice of the piano as the vehicle of his harmonies." Certainly it is the mighty power of a strong conviction by which a man becomes absorbed in selecting and pursuing one end and aim, and his success in all such cases is commensurate to the value of the principles he has fixed upon. It was thus—admitting the "conviction," but not the far-reaching prophetic "penetration" assigned—that Chopin chose the piano, but Liszt, in order to support his hypothesis of Chopin's prophetic penetration, assumes the piano to have been a poor unknown instrument, unconscious of its powers, until awakened by the genius and touch of Chopin's nature. This is not true, nor did Chopin discover its powers. Beethoven, long before, did that, let alone the "intuitive penetration" as to its future which must have animated a Bach, a Mozart, or a Schubert. The earlier contemporaries of Chopin who were glorifying the same instrument and studying its powers were neither few nor poor in talent. It was an age of piano developments, and Chopin was but one of a general consensus of influence which was operating in such men as Mendelssohn and Schumann. This is a case in point of that fevered diction by which Liszt ascribes such a breadth of genius to Chopin throughout the book, and which is gratuitously unjust to the other great masters of musical art. Liszt has one idea—that idea he expresses in an utterly unhistorical Chopin, one which he creates from the

fecundity of his imagination and ascribes to one Frederic Chopin. We owe much to Chopin for his key-board discoveries—to speak unsentimentally—and his was a genius in which "boldness was justified" (page 23); but not to him, as is hinted (*ibid*), is the whole of the credit to be given for the discovery of the marvellous powers which have been found in, and extracted from, the piano. In Liszt's description of Chopin's Funeral March there is much we can endorse, but not to the full lengths to which he goes. He destroys the very aptness of his description by stringing furiously eloquent appeals to Cassandra, to Priam, &c., as representing nothing equal to the impassioned expression of those bars of music. Liszt gives a fearfully long and prolix description of Polish dances—he enters into their quasi-philosophical aspect. We find a "religious robe" (Kontusz, page 39) associated with the national dance of the "Polonaise"; he mingles prelates and priests with these national displays and customs (pages 46 and 54). To find all that Liszt does in the national expression of Chopin's music is to need no history. Tradition and custom are therein more indelibly imprinted than can otherwise be portrayed. Language, painting, Moabite stones, and even the tablets of Esarhaddon fail to give man that psychological insight into ages and feelings which a few bars of Chopin's music are capable of doing. Wonderful metempsychosis! grotesque hyperbole! When a musician writes of a musician we expect a musical work; but here we have a semi-philosophical work by one who has learnt in the cloister the parrot phrases and current *patois* of psychological science, and, by an abuse of language, terms, and idioms, makes the subject of his sketch fit into all the apertures and orifices of a foregone set of ideas.

Having thus censured, let us extol what we can. Some parts—for instance, the latter portion of chapter six—gives us much real insight into Chopin's character. At page 84 we come across some hints and observations as to how to play Chopin's music; these are good. The description of Chopin's last visit to London, too, is mournfully picturesque. Omitting the dress, there are, we suppose, all the particulars here that can be known of Chopin's meagre life. Those then who wish to know what is and can be said of that great creative artist will find much to enlighten them in this work. Amidst plenty of gold we must put up with the alloy, for the greater portion of which, we doubt not, the translator is responsible. The publishers have done well in not giving the full name, on the title page, as in the American edition. The difference, perhaps, elucidates the absurdities we have pointed out.

[Mr Lavender Pitt wrote an *Essay on Chopin*, which John Simon (because of "the Dutch Verhulst") called "The Yellow Book."

Otto Beard.

To F. E. Burnand, Esq.

SIR,—One or two choir flirts will do more towards making a revival fail than ten old spear-tailed devils.—Yours truly,
Septimus Wind.

ST GEORGE'S HALL, LIVERPOOL.

Programme of Organ Recital by Mr W. T. Best.

THURSDAY EVENING, MAY 31st:—

Organ Concerto (F major)	Handel.
Andantino from the Symphony "The Power of Sound"	Spohr.
Allegro con brio (E major)	W. T. Best.
Sabbath Song (Le Chant du Dimanche)	Meyerbeer.
Prelude and Fugue (E minor)	Bach.
Overture, <i>Oberon</i>	Weber.

SATURDAY AFTERNOON, JUNE 2nd:—

Organ Sonata (No. 5, D major)	Mendelssohn.
Intermezzo, "In the Elysian Fields," from the opera of <i>Orfeo</i>	Gluck.
Fugue for the Organ (The Bell Fugue)	W. R. Bezzfield.
Air, "If guiltless blood," <i>Susanna</i>	Handel.
Marche Religieuse	L. Niedermeyer.
Overture (D major, Op. 60)	Romberg.

GRANADA.—The Italian operatic company lately playing at Seville will give a series of performances here.

ST JAMES'S HALL,

REGENT STREET AND PICCADILLY.

MR CHARLES HALLÉ'S

Pianoforte Recitals.

MR CHARLES HALLÉ has the honour to announce that his SEVENTEENTH Series of PIANOFORTE RECITALS will take place on the following Afternoons:—

FRIDAY, June 8; FRIDAY, June 15; SATURDAY, June 23,

SIXTH RECITAL.

FRIDAY AFTERNOON, JUNE 8, 1877.

Programme.

QUINTET, in F minor, Op. 34, for pianoforte, two violins, viola, and violoncello—MR CHARLES HALLÉ, M^{me} NORMAN-
NERUDA, Herr L. RIES, Herr STRAUS, and Herr FRANZ *Brahms.*
FANTASIA, in C, Op. 17, for pianoforte (first time)—MR CHARLES *Schumann.*
HALLÉ
SOLO, Adagio from 9th Concerto, for violin—M^{me} NORMAN-
NERUDA *Sphyr.*
GRAND TRIO, in E flat, Op. 70, No. 2, for pianoforte, violin, and violoncello—MR CHARLES HALLÉ, M^{me} NORMAN-
NERUDA, and Herr FRANZ NERUDA *Beethoven.*

PRICES OF ADMISSION.

	For the Series.	Single Tickets.
Sofa Stalls, numbered and reserved	£2 2 0	£0 7 0
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Area		0 1 0

Subscriptions received at Chappell & Co.'s, 50, New Bond Street; Mitchell's, 33, Old Bond Street; Ollivier's, 38, Old Bond Street; Keith, Prowse, & Co., 48, Cheapside; Hays', 4, Royal Exchange Buildings; Austin's Ticket Office, 28, Piccadilly; and by MR CHARLES HALLÉ, 11, Mansfield Street, Cavendish Square.

DEATH.

On the 28th inst., at 228, Piccadilly, after great suffering, CHARLOTTE NAYLOR, daughter of the late Mrs Pittman, of New Ormond Street.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JUNE 2, 1877.

ART versus SCIENCE.

HOW often shall we be compelled to remind some of the most intelligent and widely cultured of our friends that art is one thing, science another?—that music, being an art, has no more pretensions to be regarded as a science than painting or poetry? Read the subjoined news from Cambridge, and answer—O Pomponatus Achilles Ptolomy!

CAMBRIDGE UNIVERSITY.

Saturday, May 19.—On the report of the musical examinations Syndicate (*Reporter*, p. 436), the Vice-Chancellor was sorry to say that the Professor of Music dissented from one small part of the report. He had asked the Professor to be so good as to state his reasons, and he had received from him the following letter:—

"7 Hamilton Terrace, London, N.W.

"MY DEAR MR VICE-CHANCELLOR,—Not in the hope of changing the views of the gentlemen I have met on the Syndicate, but to justify my dissent from one expression in the report, I must trouble you with my reasons, which are the result of many years' reflection and of frequent consultation with musicians. I venture to wish for the

omission of the words, 'a member of the Senate or,' because I am firmly convinced that it is more than desirable, it is necessary, for the honour of the University and the welfare of music, for every person who officiates in the musical examinations to be a musician of proved competency. The words, against which I offer a protest, open the possibility, however improbable, of the appointment as examiner of some Physicist, or other man of extraneous learning, to be subject to whose inquisition would be painful to any one whose life and best energies had been devoted to the widely comprehensive study of music. The distinctions between non-professional and professional followers of an art are very fine, but most obvious; no book learning, but the constant habit of producing, can alone make an artist, and the constant habit of tuition can alone make a teacher. This is because the daily observing of faults in others sharpens perception of right and wrong, and the daily working of art problems is the sole experience of the means of avoiding error. As little would I trust the life of a friend to a physician whose knowledge was acquired wholly outside the medical profession, as I would a score to an examiner whose musicianship was not his all-absorbing occupation. The case is different certainly in theology, and perhaps in law, where the subject is finite and changeless, from what it is in those studies which are constantly enriched by additions whose truth can but be tested by the continual habit of practical application. To enlarge upon the uses of other institutions than Cambridge might be personal, and would thus be untimely and far from my purpose; but I am bound to state the deep-rooted belief that, to make the Cambridge musical degrees most highly respected, musicians must be assured against the participation of amateurs in the investigating of their professional pretensions. My sincerity may I trust serve as apology, if need be, for any warmth of expression in the above, which I must ask you, if you please, to submit to the Council together with the Syndicate's report.—I am, my dear Mr Vice-Chancellor, faithfully yours,
G. A. MACFARREN.

"The Rev. the Vice-Chancellor."

In commenting on the foregoing, Mr Sedley Taylor made the subjoined remarks:—

"Musical degrees conferred without residence were an anomaly which might advantageously be got rid of altogether; but, if they were to be retained, additional requirements such as those recommended by the Syndicate ought to be adopted without delay. It was most desirable to insist on a preliminary educational test. If the present regulations continued in force there might soon be a class of graduates inferior in general culture to persons who had simply passed the University Local Examinations. In fact, however, the imposition of some such test was no longer a matter of option. Other Universities which conferred musical degrees, such as Oxford, Dublin, and London, had already determined to require a literary qualification, and Cambridge must either take a similar step or prepare to welcome all the worst educated candidates who would be deterred from applying elsewhere by the preliminary tests there exacted. This was no theoretical apprehension: an unprecedentedly large number of applications for the next examination had already been received by the Professor of Music, in great part, doubtless, from aspirants who were anxious to get into the only port still free from blockade, and avoid unpleasant overhauling of a dubious cargo. To stop an ugly rush of this kind the University must adopt measures in the direction of the Syndicate's Report. He felt very strongly the advisability of introducing the Acoustics of Music into the examination for the Mus. Bac. degree. The term 'theory of music' was a misleading misnomer. Such subjects as harmony, counterpoint, fugue, &c., commonly embraced by it, were mere classifications of chords and progressions. Acoustics was alone entitled to be called a 'theory' of music, as supplying an immovable basis in laws of Nature on which to rear a superstructure of Art. The essential elements of music, pitch, quality, concord and discord, were absolutely controlled by ascertained laws of great beauty and simplicity, which are capable, too, of fairly complete popular exposition. A knowledge of these laws would not be without direct value to the practical executant, from the careful attention to minute shades of pitch which his use of acoustical instruments, such as the monochord and the resonator, would necessarily entail. But to the teacher of music the benefit would be far more decisive. No branch of education probably was more completely under the sway of unreasoning routine and traditional dogmatism. An acquaintance with the laws of sound would make clear in the teacher's mind what was too often extremely obscure, viz., the distinction between consequences flowing directly from immutable physical laws and mere conventional rules possessing no sanction save that of established usage. In this and in other ways, a knowledge of acoustics would render the teaching of music more intelligent and educationally valuable, and would tend also to emancipate the subject from arbitrary restrictions with which it was still

encumbered. On these grounds he cordially supported the introduction of a branch of study on which he felt justified in speaking with some confidence. He would next refer to the proposal put forward in Professor Macfarren's letter. Its opening statement, that the examiners in music ought to be 'musicians of proved competency,' would, taking those words in their usual sense, be open to no other criticism than this, that a Cambridge Board of Studies, or the Council of the Senate, could be safely depended upon to make no appointment in which this condition was not fulfilled. But it was clear from the latter part of the letter that by these words Professor Macfarren meant members of the musical profession, and that what he desired was to bar the possibility of any person other than a professional musician being appointed to examine in music. The difficulty of defining a professional musician with the precision necessary for the purposes of a formal University regulation would alone go far to render such a proposal inadmissible. Moreover, it would be inconsistent with the usage of the University, which had not required that examiners in other branches should have any professional connection with them. The examiners in the two great triposes were not necessarily persons who gained their living by teaching mathematics or classics, and such a restriction would be obviously disadvantageous and have no chance of adoption. It was not the business of the University to issue licences to professional practitioners in music, but to attest the possession of a sound independent knowledge of the subject. The Senate would therefore do wisely to take a less restricted view than that advocated by the Professor of Music. As a step towards a juster recognition of the study of music as an independent branch of liberal education he warmly supported the proposal to allow that subject to count as one of the portals to an ordinary B.A. degree."

Another distinguished member of the Senate, Mr Gerard F. Cobb, supported Mr Sedley Taylor in his main argument, with which Mr Cobb thoroughly agreed.

"He (Mr Cobb) was sorry he could not endorse the exception taken by Professor Macfarren to the Report. He ventured to think, however, that the Professor's letter was the result partly of his less intimate acquaintance with the rules and precedents of our academic system, and partly of his regarding the proposed changes in the sole light of their bearing on extraneous candidates for degrees. He seemed, in fact, to have written far more as the Principal of the Royal Academy of Music, than as the Head of the University Faculty. The excision of the words to which the Professor took exception would of course be technically insufficient to meet his views, for the Senate would still be free to appoint none but its own members to examine. It was against all precedent to stipulate for 'proved competency' in examiners; the ordinary method of their appointment was the guarantee for this, and the body which had been fortunate enough to secure the services of so competent a Professor would be the last to neutralise their choice by giving him incompetent colleagues. On the other hand, in the case of a subject where there might be a tendency for some time to come to select non-academic examiners, there was an absolute necessity for the co-operation of at least one person possessing a proper familiarity with ordinary examination and other academic routine. Had the Syndicate recommended leaving things as they were the case would have been different; but their main object had been to make the Faculty really, what it was nominally, an Academic Faculty, and endeavour to encourage the scientific study of music within its own precincts, instead of being the mere source of professional passports. Professor Macfarren's letter left this main object entirely out of sight, and this very fact seemed to make the precaution objected to by him additionally necessary. Moreover the introduction of Acoustics, a subject with which few, if any, strictly professional musicians were at present acquainted, and which the Professor himself seemed to regard as 'extraneous' even to the 'widely comprehensive study' of music, would necessitate (for this branch of the examination) a non-professional appointment. It was not found that candidates for our degrees in law or medicine experienced such susceptibility on being examined by law examiners or physiologists not actually earning their living as barristers or surgeons, as the Professor seemed to apprehend for the musical candidate. Moreover, were the Professor's view adopted and no one eligible as examiner unless the 'teaching' of music were his 'all-absorbing occupation,' it would exclude some who from the very fact of their freedom from professional engagements might be all the more absorbed in such studies, and therefore competent to examine. With regard to making the preliminary examination an avenue to the ordinary degree, it might possibly be thought by some that the University did enough for the encouragement of musical study here by giving special musical degrees. Unfortunately however these degrees were

not generally regarded in their proper light, but were viewed with disfavour as being somewhat distinctively professional. It was therefore necessary to provide for our undergraduate students some other stimulus. As an illustration of this, he would mention the case of an undergraduate of his own college, whose father had objected on these grounds to his becoming a candidate for a musical degree, but who was quite ready to become a candidate for a musical special."

Bach knew nothing about acoustics; Handel less. Haydn knew nothing about acoustics; Mozart less. Beethoven knew nothing about acoustics; Spohr, Weber, Schubert, Schumann, Mendelssohn, Meyerbeer, Rossini, and Auber less. It results from this, that Bach, Handel, Haydn, Mozart, Beethoven, Spohr, Weber, Schubert, Schumann, Mendelssohn, Meyerbeer, Rossini, and Auber, desirous of a Cambridge musical degree, must be plucked. Nothing between Albrechtsberger and Wagner would possess the hair of a chance. Palestrina would turn a somersault; Cherubini kick the bucket; Rubinstein would dive into the depths of his own "Ocean," and find no science, even were Sir Flamborough to take a header after him and help in the search. Science is a dead certainty—quiet as a stone. Art plays with it. Hence poetry, which comes from the invisible soul, and is a cut above visible nature.

Thcophilus Querr.

Elench.

(Continued.)



At the I.O.U. Club—King and Beard,
COLONEL TWIST.—Come to the Bee and Bottle.

DR SHIVER.—I can't—I'm sleepy.
COLONEL TWIST.—Nonsense; they are going to rehearse the *Walküre*. Do you remember? (*sings*):



Enter BAYLIS BOIL and PURPLE POWIS.



MR BAYLIS BOIL.—You are wrong. Hans Sachs was no more a cobbler—

MR PURPLE POWIS (*interrupting him*).—than John Bunyan was a tinker.

MR BAYLIS BOIL.—John was a cobbler of a tinker.

MR PURPLE POWIS.—Hans was a tinker of a cobbler (*sings*):

Jerum! Jerum!

Halla halla he!

O ho! Trallalei! O he!

Enter MUMBO and JUMBO.



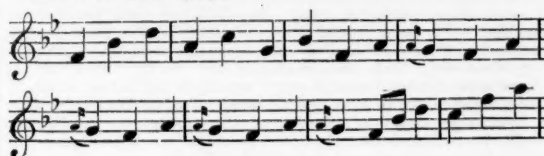
MUMBO.—'im Burnand?

JUMBO.—No, it am Wagner.

Head of Benwell appears.



HEAD OF BENWELL (*sings*):



MUMBO.—'im Straus! Ho?

JUMBO.—No—'im Wagner—'im *Massasingum*.

MUMBO and JUMBO (*together*).—Gollawolla! 'im Benwell head!

[*Exeunt precipitately.*]

Schluss Folgt.

LET MEYERBEER ALONE.

(To the Editor of the "Musical World.")

SIR,—Amid the torrent of Wagnerian exultation that has overspread London for the last few weeks, we are in danger of forgetting Meyerbeer and his "machines." I can answer for the Chorus at least of both our grand operas forgetting their part in the "Rataplan" of *Les Huguenots*; this clumsy passage



being substituted for the far more Meyerbeerish and characteristic modulation—



Pray bring your powerful influence to bear upon the peccant soldiery, and believe me, yours faithfully,
Tavistock Hotel, 18th May.

R. P. STEWART.

(To the Editor of the "Musical World.")

SIR,—My attention having been called to a circular stating that I had been down at Sydenham in conference with the musical authorities of the Crystal Palace as to arrangements for the forthcoming Handel Festival, I beg to state that under no circumstances could such be the case. All the arrangements and engagements of artists have been made by the Committee of the Sacred Harmonic Society, and I have only undertaken to conduct the rehearsals and performances, and nothing more.—I remain, sir, yours obediently,
59, Eccleston Square, S. W., May 21st, 1877.

M. COSTA.

HERR RICHTER, the great orchestral conductor, who has played so distinguished a part in the Wagner Festival concerts at Albert Hall, left for Vienna on Wednesday, to resume his duties as musical director at the Imperial Opera of the Austrian capital.

SIGNOR TAMBERLIK, the renowned tenor—"last of the Romans," as Rossini used to say—has arrived in London, and will shortly make his appearance at Her Majesty's Theatre in the opera of *Otello*, with Christine Nilsson as his priceless Desdemona.

THE HANDEL FESTIVAL.—His Royal Highness the Prince of Wales has signified his intention to be present at the Handel Festival at the Crystal Palace, and will be accompanied on the occasion of his visit by the Princess of Wales.

A SPECIAL Service in aid of the Choir Benevolent Fund will be held in St Paul's Cathedral on Thursday evening, the 28th of June. The choir will consist entirely of professional singers, composed of members of the St Paul's, Westminster Abbey, Chapel Royal choirs, and most of the cathedral choirs in England. Handel's *Zadok the Priest* is to be included in the service. H.R.H. the Prince of Wales has been pleased to give his name as patron to the Choir Benevolent Fund.

OCCASIONAL NOTE.

THE report that Signor Tamberlik is to take the part of Nero in Herr Rubinstein's opera, so-called, at Covent Garden, is, for two reasons, "moonshine." Reason No. 1, *Nero* will not be given. Reason No. 2, Tamberlik is engaged at Her Majesty's Theatre. When asked by a subscriber whether Rubinstein's *Maccabees* was to be given at the Royal Italian Opera, Mr Gye is said to have replied—"It's apocryphal." *Si non e vero, &c.*

CONCERTS VARIOUS.

SIGNOR TITO MATTEI's *matinée* at Mr and Mrs Hirsch's residence, Kilburn, on Saturday, May 26, attracted a large number of friends of the popular Italian. Signor Mattei played several of his most admired pieces, including "La Lyre," nocturne, and "Marche fantastique." The selections from his vocal works comprised the romanza, "Non é ver" (Mdlle Luisa Gage), serenata, "Rita" (Mr Welby Wallace), and "Sull' onda" (Signor Caravoglia). Signor Mattei also played excerpts from Mendelssohn and Thalberg, to the evident satisfaction of his hearers. Besides the artists already named, Signori Bettini, Vergara, Foli, Federici, Mr Shakespeare, Mdme Roze Perkins, Mdle Pernini, and Miss Alice Fairman (vocalists), Signor Passini (violin), and M. Albert (violoncello) gave their assistance. Signor Li Calsi accompanied the vocal music.

At the concert given at St George's Hall by Mr J. Parry Cole on Saturday evening, May 26, a noticeable feature was the singing of Miss Cora Stuart, who gained an encore for Herr Taubert's "My darling was so fair." Messrs G. Coventry, W. Moylan, Mdmes Susanna Cole, and Marie Stuart were the other vocalists. A comic operetta by Mr J. Parry Cole, in which the author took an active part, brought the entertainment to a conclusion. W. A. J.

CRYSTAL PALACE.—In the concert on Saturday, May 19th, Mdle Cognetti (piano), Mdles Pommereul (violin), and Campani, the Misses Allitsen and Herr Carl Hill (the "Niblung") took part. We have no space to dwell on their individual merits on this occasion. Enough that each artist, singing and playing *con amore*, was duly appreciated. The Misses Allitsen (Mr Goldberg's clever pupils) winning a "call" both after the duet from Auber's *Crown Diamonds*, and Rossini's "Giorno d'orrore." Herr Hill pleased by the style in which he gave two of Schubert's *Lieder*, and Mdle Redeker by her charming delivery of an *aria* of Mozart's. Part-songs by the Crystal Palace choir, and some excellent performances by the orchestra under Mr Manns made up an interesting programme.

MR AMERSON AUSTIN gave his annual concert at St James's Hall on Thursday evening, May 17th. The vocalists were Mdle Tietjens, Mesdames Antoinette Sterling and Trebelli, Miss Lilian Roscoe, Messrs Sims Reeves, Maybrick, Edward Lloyd, and Santley, aided by the "Bijou Choir." The instrumentalists were Mr Paul Viardot (violin) and Mr Henry Ketten (pianoforte). The room was crowded. Mdle Tietjens, who was in fine voice, gave "Ocean, thou mighty monster" splendidly, and, being encored after Mr Cowen's ballad, "It was a dream," substituted "Kathleen Mavourneen;" she also joined Mdme Trebelli in "Giorno d'orrore," *Semiramide*. Mr Sims Reeves, who was in the full vigour of his prime, gave "The Message" of Blumenthal to absolute perfection, and was twice called forward at the end, to be enthusiastically applauded. He also took part with Mr Santley in "All's well," which, as usual, was encored, and finally sang "My pretty Jane" so well that, as the reward of merit, he was solicited (or rather forced) to sing again; to which we were indebted for an inimitable rendering of "Tom Bowling," that finest of Dibdin's songs. Mr Santley, singing his very best, was compelled to repeat Sullivan's "Thou'rt passing hence, my brother," and, in response to an encore for "The leather Bottel," delighted the audience with "The Vicar of Bray." Mesdames Trebelli and Antoinette Sterling, Miss Roscoe, Messrs Lloyd and Maybrick, were also in great favour with the audience. M. Viardot, the young and already expert and accomplished violinist, won a hearty "re-call" after his admirable execution of a solo; and Mr Ketten's brilliant performance of a Polonaise, by Chopin, obtained unanimous recognition. The vocal music was accompanied by Messrs Cowen, Elliott, and Sidney Naylor. Mr Austin may be fairly congratulated on the success of this, one of the most varied and attractive of his many excellent concerts. St James's Hall was crowded in every part.

PALERMO.—The remains of Petrella, at request of the Municipality, will be sent here from Genoa, and buried at public expense.

PROVINCIAL.

BRIGHTON.—The Sacred Harmonic Society gave Handel's *Samson* on Saturday, May 19th, with Misses Jessie Jones, Julia Elton, and Messrs Cummings and Santley as principal vocalists. *Samson* not having been heard at Brighton for some years, it was a quasi-novelty, and a large audience assembled in the Dome. The principals, chorus, and band acquitted themselves admirably, and the applause was hearty and frequent. Mr Carrodus was leader, Mr E. Howell, principal violoncellist, Mr Spearing, organist, and Mr Taylor, conductor. The general arrangements were well looked after by Messrs Lyon & Hall.

MR BEST ON PRIMROSE HILL.

On Wednesday last Mr Best gave another of his highly interesting recitals at the Hall, Primrose Hill Road. The following pieces were selected from the performer's apparently boundless repertoire:—

Tocatta and Fugue, in C major (Bach); Larghetto, in D major (Mozart); Organ Concerto, in F major (Handel); Gavottes, Orphée, in A minor, and Iphigénie en Aulide, in A major (Gluck); Prelude and Fugue, in D minor (G. F. Hattton); Organ Sonata, No. 4, in B flat major (Mendelssohn); Andante, in A major (H. Smart); Allegro con brio, in E major (W. T. Best).

It is needless to describe the manner in which the difficult and elaborate pedal solo in the Tocatta was rendered; it is sufficient to say that it formed a fitting prelude to the fugue, the noble subject of which was perpetually and variedly asserted, now as with a giant's voice, and now with a tenderness of tone that appealed to the heart. The Larghetto from the quintet for clarinet and strings, one of Mozart's most delightful slow movements, was given *con amore*. The organ concerto, with its spirited *Allegro* and flowing melody, showed the great master in one of his most cheerful moods.

The Gavottes suffered in coming directly after the bold and powerful work of Handel; though full of beauty, they become rather same through the constant repetition of the subject; they are hardly suited for the organ. The prelude and fugue, by G. F. Hattton (son of the well-known composer), showed that he had inherited the skill and profited by the guidance of his father. Though leaning to the ancient style, both prelude and fugue manifest yearnings for the freedom of modern art. Mr Best approached the most poetic item of his programme in Mendelssohn's sonata. The *Andante Religioso* was sung as if the strains flowed from a well-trained choir, the Echo organ giving the effect produced by the reverberations heard in a lofty cathedral. The *Andante*, in A major, 6-8 time, one of Henry Smart's happiest inspirations, with its charming melody and rich and varied harmonies, was received with loud applause. The recital terminated with an *Allegro* by Mr Best, which manifested the vigour and sustained power always exhibited by our great organ virtuoso. The next recital is announced for next Wednesday, June 6th. F. L.

OCEANA.

There was an old symphony "Ocean,"
Which, heard after taking a potion,
Gave the dose such assistance
As conquer'd resistance,
And work'd the reverse way of ocean.
There was an old symphony "Ocean,"
For outward appliance like lotion;
If you took but a sip
You were careful to dip
Your head never more in that "Ocean."
There was an old symphony "Ocean,"
Writ, to scourge the Egyptians, in Goshen,
But the plague wasn't wanted,
For the Hebrews levanted,
And Pharaoh got drowned in the ocean.

BUDA-PESTH.—Mdle Etelka Gerster (now Mad. Gardini) took temporary leave in an entertainment made up of *Hunydy László* and *Die Zauberflöte*. *Paul et Virginie* has been produced.

John Baldwin Buckstone and John Sims Reeves.
(Telegraph by Private Wire.)



Two cherries on one stalk.

Stalk!—booby Wire. Who ever heard of cherries on a stalk?
Theophilus Querc.

ONE HUNDRED POUNDS REWARD FOR A MEANING.

To Victor Hugo.*

Victor in Poesy, Victor in Romance,
Cloud-weaver of phantasmal hopes and fears,
French of the French, and Lord of human tears;
Child-lover; Bard whose fame-lit laurels glance,
Darkening the wreaths of all that would advance,
Beyond our strait, their claim to be thy peers;
Weird Titan by thy wintry weight of years,
As yet unbroken, Stormy voice of France!
Thou dost not love our England—so they say.
I know not—England, France, all man to be
Will make one people ere man's race be run.
And I, desiring that diviner day,
Yield thee full thanks for thy full courtesy
To younger England, in the boy my son.

Alfred Tennyson.

SALZBURG.

(From a Correspondent.)

The list of artists who will take part in the approaching Musical Festival is now complete. Mme Gomperz-Bettelheim, Imperial and Royal Austrian Chamber Singer, who very seldom abandons her retirement for public life, has, with her usual kindness, declared her readiness to add by her co-operation a new attraction to the Festival; and a similar promise has been made by Herr J. M. Grün, *Concertmeister*, at the Imperial Operahouse, Vienna. With regard to the orchestra, it will comprise fourteen first, and fourteen second, violins; twelve tenors; nine violoncellos; nine double-basses; one harp; three flutes; three oboes; two clarionets; four bassoons; four trumpets; three trombones, besides other instruments, making a grand total of ninety performers, and representing nearly the entire orchestra of the Imperial Operahouse, Vienna.

JUNE.*

Come to the fresh mown meadows,
Come while we sweep the scythe;
The lambs skip in the shadows,
And we, too, will be blithe.
The strokes together falling
Play still the self-same tune;
The cuckoo keeps on calling
All in the month of June.
Come, maidens, to the mowing,
Here lovers often meet;
Your smiles on us bestowing
Will make the hay more sweet.
Come, maidens, no delaying,
You cannot come too soon;
You'll make our work seem playing
All in the month of June.

* Copyright.

S. P. HOWELL.

* From the "Nineteenth Century" for June.

WAIFS.

Her Majesty sent from Balmoral on Wednesday a most kind message of inquiry respecting the health of Mdle Tietjens. The answer, which was telegraphed by the Queen's express order to Her Majesty at Balmoral Castle, was to the effect that "Mdle Tietjens could not be as yet pronounced out of danger, but that the advance towards recovery was cheering." No one, however, except her medical attendants (even her nearest relatives) is permitted to see Mdle Tietjens, and her state still remains exceedingly critical.—*Times*, June 1.

MDLE TIETJENS.—The paragraph which we copied from the *Observer* has led to so many inquiries that we have obtained authentic information as to the present state of this favourite singer, and we are happy to be able to say that she is steadily improving. Since her return from America last year her condition has been such as to occasion her great suffering; but she has most honourably fulfilled all her engagements, and it was only after the performance of *Lucrezia Borgia*, on Saturday week, that imminent danger was threatened. On Tuesday recovery was almost despaired of; and at a consultation on Tuesday evening with Sir William Jenner it was arranged that a very serious surgical operation should be performed early on Wednesday morning by Mr Spencer Wells. The operation afforded immediate relief to all urgent symptoms; and, although extreme quiet is necessary, the patient is gaining ground daily.—*Times*, May 29.

Dr Filippo Filippi has returned to Milan.

Ole Bull was to leave New York for Europe on the 19th ult.

Signor Carlo Scalese is engaged as conductor at the Teatro Real, Madrid.

The Duke of Marigliano has sent 200 francs to the family of the late Signor Dall' Argine.

On the 4th June Mdme Thérèse is to appear at the Gaiety Theatre. Enterprising Mr Hollingshead!

On Tuesday afternoon *L'Ami Fritz* is to be played by the Gaiety company at the Aquarium Theatre. Enterprising Mr Hollingshead! Pacini's *Nicolò de' Lapi* (not so good as Schira's) will be revived next season at the Pagliano, Florence.

Mad. Essipoff, was to make her last appearance in America at the Union Hall, Boston, on the 16th ult.

Mr A. Blissett, a pupil of Mr W. Haynes, of Malvern, is appointed organist and choirmaster to Cowleigh church.

Miss E. Farren has, we are glad to hear, in some measure recovered from the effects of her recent accident.

Mr Barton McGuckin has been singing with success at Rivière's concerts in the Queen's Theatre during the week.

The manuscript of the *Messa da Requiem*, written by the late Signor Petrelli for Angelo Mariani, has just been found.

The expenses of interring Bellini's remains at Catania, and of the accompanying performances, amounted to 150,773 francs, 40 cents.

Signor Aldighieri (one of the late B. Lumley's pensioners) is to receive 60,000 francs next season at the San Carlo, Lisbon. The Portuguese must be rich.

In Signor E. Cavazza's new opera, *Emma*, promised for this month at the Teatro Brunetti, Bologna, the leading parts are assigned to Signore Pozzi, Boccognomi, Mr Byron, and Signor Valle.

At the Welsh National concert, to be given in aid of the Miners' Fund, at the Crystal Palace on Wednesday next, Mdme Edith Wynne will give the solos in Mr Brinley Richards' new choral song "The Men of Wales."

Mr Buckstone took his annual benefit at the Haymarket Theatre last night. *The Overland Route* was played, the veteran comedian repeating his original part of Mr Lovibond. Mr Sims rare Reeves was to sing "My Queen," and "Come into the garden, Maud."

Mr Creswick's benefit at the Gaiety was interesting as something more than an indication of the good feeling with which he is regarded by his brother and sister players. The complimentary dinner was given on Monday at the Freemasons' Tavern, Dr Doran in the chair.

BYRON EXHIBITION.—The Byron Memorial Committee has decided to postpone the exhibition of competition models and Byroniana, announced for June 4, at the Albert Hall, until Tuesday, June 5, in order that the necessary arrangements may be completed. The private view will be held on the 4th.

The success of the recent "Boucicault series" of plays at the Crystal Palace has encouraged Mr Charles Wyndham to follow it up by a second, which commenced on Tuesday. The series will comprise *The Shaughraun*, *Long Strike*, *Flying Scud*, *Willow Copse*, *Octoroon*, *Arrah na Pogue*, and *Streets of London*. The company is, as usual, highly efficient.

COVENT GARDEN.—A correspondent writes in *Notes and Queries*:—"Next Friday, June 1, should be looked to by the Duke of Bedford, if he would not lose his Covent Garden Charter—" On Thursday a peck of green peas was sold in Covent Garden Market for 6d., agreeably to an ancient custom, the Charter being held by the circumstance of selling at that price on the 1st of June."—*Morning Intelligence*, June 3, 1870.

VIOLENS.—At the sale of Mr Perera's collection of violins at Messrs Puttick & Simpson's on Tuesday last, lot 5, a violin by Peter Guarnerius, brought £60; lot 13, a violin by Stradiarius, 1722, £280 (Hart); lot 14, another by the same maker, dated 1710, £170 (Hill); lot 15, a viola by ditto, £200 (Hart); lot 16, a violoncello, also by Stradiarius, formerly in the possession of King George IV., £370; lot 17, another violin by Stradiarius, Amati pattern, £70; and lot 42, a small violoncello by Amati, £100.

The 16th annual meeting of parochial choirs in connection with the Canterbury Diocesan Choral Union was held on Tuesday in Canterbury Cathedral. There were 357 members of surpliced choirs, and the unsurpliced choirs numbered about 100 persons. The choirs assembled in the chapter-house and entered the cathedral by the Martyrdom door, when the processional hymn, written especially for the occasion by the late Mr T. G. Godfrey-Flaussett, was sung. The psalms, hymns, and anthem were given by the choirs with precision in an impressive harmony.

Ocean.

There was an old symphony, "Ocean,"
By no means an aid to devotion;
It opened in C,*
But ended in D,
That washy old symphony, "Ocean."

* *Variorum* :—

It opened in Sea,
But it ended in Dee,
Though it went down to E—
Which means fiddle-de-dee.

Yours truly, D. P.

COLOGNE.—Verdi's *Messa da Requiem* was performed with great success on the 22nd ult. An album, a conducting-stick, and a gold and silver crown were presented to the composer.

MILAN.—An opera entitled *Isabella Spinola*, lately produced at the Teatro Carcano, although the composer, Signor Abba-Cornaglia, was called on * some hundred thousand times, the theatre being almost empty on each occasion, was withdrawn after the fourth performance.—Signor Filippo Patierno, the tenor, has died aged 42. A widower two years, just before his decease he was re-married. He leaves a considerable fortune. Happy tenors!

* According to Dr Blidge.—D. P.

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SIGNOR and the MDLLES BADIA have arrived in London for the Season. All communications for public or private Concerts, &c., to be addressed to 47, Upper Baker Street, Regent's Park; or to the care of Messrs DUNCAN DAVISON & Co., 244, Regent Street, W.

MR ALFRED JAEEL will arrive in London on June 7. All letters to be addressed to the care of Messrs ERARD, 18, Great Marlborough Street, London, W.

MR CHARLES HARPER, Principal and Solo Horn, having succeeded from the Royal Italian Opera, begs to inform his friends and the public that he is now at liberty to accept ENGAGEMENTS for Concerts, &c., either in town or country. Address—3, Liddington Place, Harrington Square, London, N.W.

MR FREDERIC WOOD (Primo Tenore), of the Wilhelmj Concert Party, is at liberty to accept ENGAGEMENTS for Concerts, &c. Address, care of Messrs HODGE & ESSEX, 6 and 7, Argyll Street, Regent Street, W.

MISS ELENA NORTON, Soprano Vocalist (composer of "The Rose and the Ring"), is open for ENGAGEMENTS for Oratorios, Concerts, Soirées, &c., &c. Address, care of DUNCAN DAVISON & Co., 244, Regent Street, W.; or to Mr D'Oyley Carte, 20, Charing Cross.

MDLLE IDA CORANI having returned to Town requests that all communications respecting ENGAGEMENTS for Opera or Concert be addressed to her Agent, Mr W. B. HEALEY, care of Messrs Davison & Co., 244, Regent Street, W.

MDME ERNST (Soprano) requests that all communications respecting ENGAGEMENTS be addressed to Mr W. B. HEALEY, care of Messrs Davison & Co., 244, Regent Street, W.

MR CHARLES ABERCROMBIE (Tenor), of St James's Hall and the Royal Aquarium Concerts, Gentleman of Her Majesty's Chapel Royal, St James's, requests that all applications for Terms and ENGAGEMENTS for Oratorio, Opera, or Concert, be addressed to Mr W. B. HEALEY (his Agent and Business Manager), care of Messrs Davison & Co., 244, Regent Street, W.; or the Royal Aquarium, Westminster, S.W.

MR WELBYE-WALLACE (of the Crystal Palace and Gentlemen's Concerts, Manchester, &c., &c.), having Returned from Abroad, can accept ENGAGEMENTS for Concerts, Opera, or Oratorio. All Communications to be addressed to his Agent, Mr R. D'OYLEY CARTE, 9A, Craig's Court, Charing Cross, S.W.

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MR and MDME BODDA (late Miss LOUISA PYNE) beg to inform the Musical Profession and the public that Mr HARRY WALL is no longer their agent, and all future communications respecting fees for operas, &c., are to be made to Messrs WALTER JARVIS & THIRSCOTT, Solicitors, 22, Chancery Lane, London.

MR FRANZ RUMMEL, Professor of the Pianoforte at the Conservatoire, Brussels, begs to announce that he has arrived in Town for the Season. Letters may be addressed to 43, Patshull Road, N.W.; or to the care of Messrs SCHOTT & Co., 159, Regent Street, W.

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4. TRIO, "He thought himself so clever"	- - - - -	4	0
5. DUET and DANCE, "Let's be off, Sir, on the sly"	- - - - -	3	0
6. TRIO, "So I must leave thee"	- - - - -	4	0
7. DRINKING SONG, "Dearest, drink, yes, drink with me"	- - - - -	3	0
7 bis. Ditto ditto Arranged in F	- - - - -	3	0
8. FINALE, 1st Act, "I'm not the Baron"	- - - - -	3	0
9. BALLET MUSIC, composed by HAMILTON CLARKE	- - - - -		
10. CHORUS, "Joy to night"	- - - - -	3	0
11. SONG and CHORUS (<i>ad lib.</i>), "The Custom of my Country"	- - - - -	3	0
12. LAUGHING SONG, "I never yet have ever met"	- - - - -	3	0
12 bis. Ditto ditto Arranged in F	- - - - -	3	0
13. DUET, "See him glaring"	- - - - -	4	0
14. SONG, "Poland, oh how I love you"	- - - - -	3	0
14 bis. Ditto ditto Arranged in C	- - - - -	3	0
15. FINALE, 2nd Act, "Champagne, Sparkling Wine"	- - - - -	4	0
16. SONG, "To-day we'll happy be"	- - - - -	3	0
16 bis. Ditto ditto Arranged in F	- - - - -	3	0
17. SONG, "Thus if a young maid I'm playing"	- - - - -	4	0
17 bis. Ditto ditto Arranged in F	- - - - -	4	0
18. FINALE, "To Baron here I'll give my hand"	- - - - -	3	0

The MUSIC Adapted, and partly Composed, for the Alhambra Theatre, by

HAMILTON CLARKE.

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